

Katagami in Practice: Project Overview

This exhibition is the culmination of an eighteen-month long project, run by the Museum of Domestic Design and Architecture (MoDA), and funded by Arts Council England.



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

The Arts Council's Designation Scheme recognises and celebrates significant collections of national and international importance held outside national museums. The Designation Development Fund supports museums with Designated Collections to carry out research to enlarge the shared knowledge of those collections.



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This project focussed on the Japanese katagami stencils that belong to the Silver Studio Collection at the Museum of Domestic Design and Architecture. We appointed four practitioner/researchers to work with the katagami stencils using a variety of perspectives, both historical and practice-based.

We intend that this research will enable us to contribute to ongoing international discussions about the place of katagami as objects that transition between East and West, and between past and present.

Katagami stencils exist in many other museum collections across Europe, particularly those that evolved from schools of art or technical colleges. Our project looked at how katagami stencils can engage students' creative practice today in a deeper way than simply inspiring them to reach for the laser cutter.



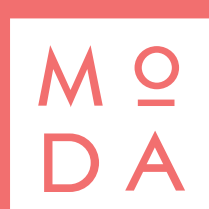
1.

1. Photograph of Arthur Silver, founder of the Silver Studio, SP4.

シルバースタジオの創設者アーサーシルバーの写真

MoDA's Japanese katagami stencils are part of the Silver Studio Collection.

この展覧会では、英国のシルバースタジオコレクションの江戸時代の型紙をご紹介します。



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2.

2. Design for an exhibition card for the Silver Studio, SE483.

シルバースタジオSD483 展示カードデザイン

The Silver Studio was a commercial design studio, which was founded in London in 1880. The Silver Studio designed wallpapers and textiles for the mass market.

シルバースタジオは、1880年にロンドンに設立された商業デザインスタジオで、中流階級向けの壁紙やテキスタイルを主力にデザインしていました。

When the Silver Studio closed in 1963, the majority of its contents were acquired by Hornsey College of Art, which eventually became Middlesex University. The Silver Studio Collection now belongs to the Museum of Domestic Design and Architecture, Middlesex University, London, UK.

シルバースタジオの関連資料は、1963年のスタジオ閉鎖時にミドルセックス大学の前身であるホーンジー芸術カレッジに寄贈され、現在ミドルセックス大学内美術館に所属しています。

The Silver Studio was a commercial design practice, based in London, UK.

シルバースタジオは、英国ロンドンに拠点を置く商業デザインの実践の場でした。

1.



1. Design for a textile or wallpaper, 1890, SD26544
テキスタイルまたは壁紙デザイン 1890年, SD26544

2.



2. Design for a printed textile, 1890, SD5968
プリントされたテキスタイルデザイン1890年, SD5968

It was opened by Arthur Silver in 1880. He and his employees produced thousands of designs for furnishing fabrics, wallpapers, tablecloths, rugs, and carpets. Arthur Silver died in 1896, but his son Rex continued to run the Silver Studio until 1963.

シルバースタジオは1880年にアーサーシルバーによって創業されました。彼と従業員は、何千もの家具用の布地、壁紙、テーブルクロス、ラグ、カーペットをデザイン製作しました。アーサーシルバーが1896年に夭折した後、彼の息子レックスが事業を引き継ぎ1963年までシルバースタジオを運営し続けました。

The Silver Studio Collection now contains many of the Silver Studio's original designs, as well as examples of wallpapers and textiles.

シルバースタジオコレクションは現在多くのオリジナルデザインのほか、壁紙やテキスタイルの実例が含まれています。



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As well as the designs that the Silver Studio designers created, the Collection also contains some of the materials that inspired them.

コレクションには、シルバースタジオのデザイナーが作成したデザインだけでなく、インスピレーションを与えた資料も含まれています。



1.



2.

The Silver Studio Collection contains books about the history of European design, examples of textiles produced elsewhere, and sketchbooks from designers' visits to museums.

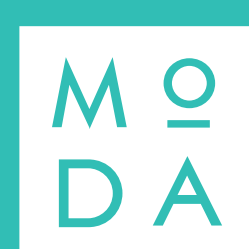
シルバースタジオコレクションには、ヨーロッパのデザインの歴史、他所で創作されたテキスタイルの例、デザイナーが美術館を訪れたときのスケッチブックなどが保有されています。

It also includes around four hundred Japanese stencil plates, or katagami. We do not know how they were acquired, but it is possible that Arthur Silver bought them at the London store Liberty & Co in the 1880s.

コレクションには併せて、約400点の日本のステンシル版、すなわち型紙が含まれています。それらがどのように既得されたのかわかりませんが、アーサー・シルバースが1880年にロンドンのリバティーで購入した可能性があります。

1. Katagami stencil with wave and pine needle patterns K2.21.
波に針松柄の型紙 K2.21

2. Katagami stencil patterned with undulating lines against a diagonal grid, K1.19.
対角する市松子に波打ち線で模様を施した型紙 K1.19



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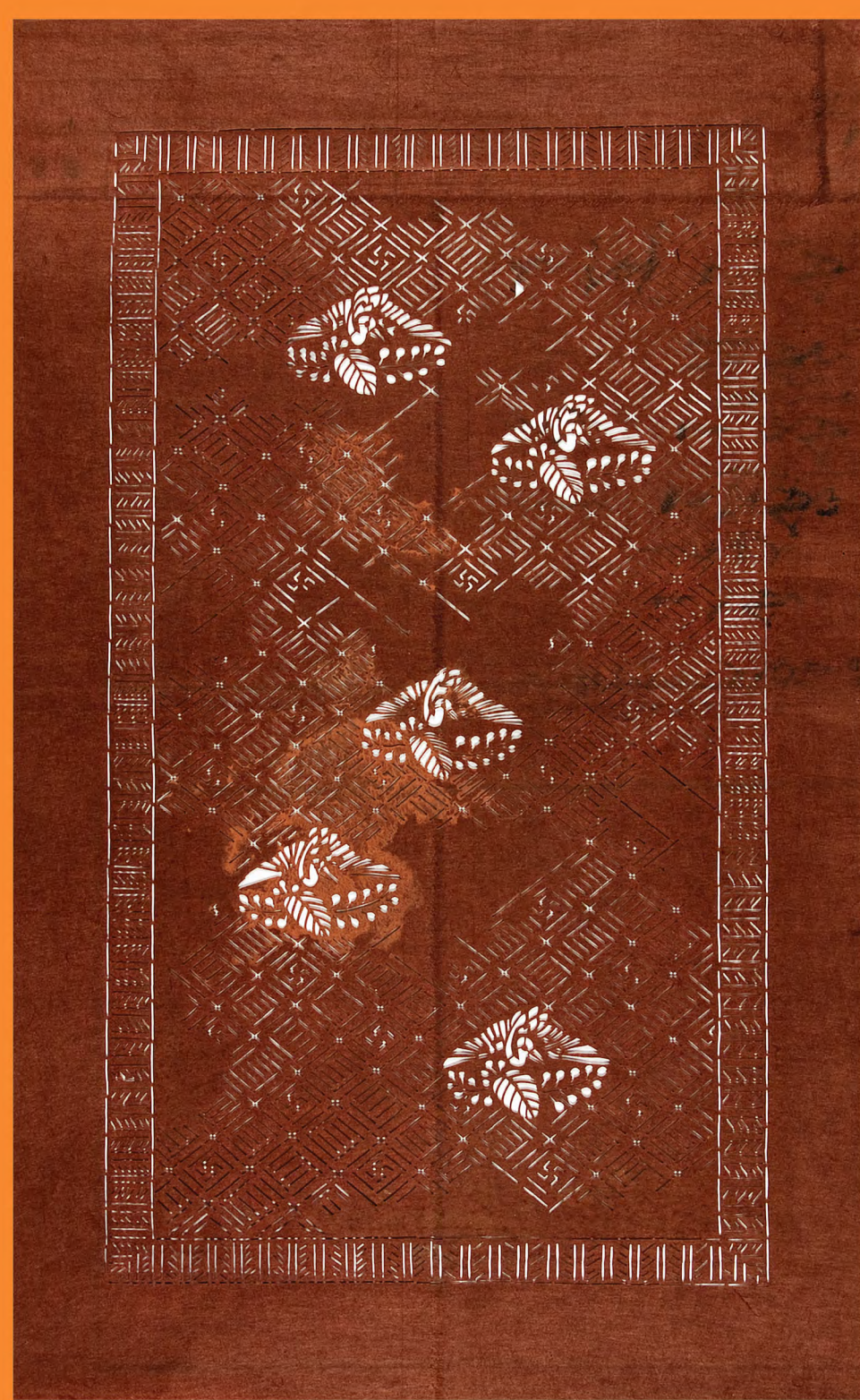


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Like many other Victorian artists and designers, Arthur Silver was an avid collector of Japanese items. He used the katagami as a source of inspiration for his designs.

多くのビクトリア時代のアーティストやデザイナーと同様に、アーサーシルバーは日本のアイテムの熱心なコレクターでした。彼はデザインのインスピレーションの源として型紙を使用しました。

1.



1. Katagami stencil depicting swastikas, Phoenix patterns and patterns of three bars, which were used in mathematics in Japan K4.23
卍、鳳凰 そして 三崩し文様の型紙K4.23

2.



2. Katagami stencil depicting plum blossom against a background of interlinked rings and lines, K3.32
幾何学の環と線の背景に梅の花文様を施した型紙 K3.32

Westerners first encountered katagami when Japan opened up to Western visitors at the end of the nineteenth century. At the time, katagami were little-valued in Japan, regarded as simply part of the textile printing process.

19世紀末、日本は西洋からの訪問者を受容し、この時期に初めて西洋の人々が型紙に会遇しました。日本では当時、型紙の価値が低くなり、単に型染め工程の材料と見なされていました。

To Western traders and visitors, katagami were a cheap way of consuming genuine Japanese art. Consequently, large numbers were bought by Westerners. They were acquired by European museums and art schools, and by design companies such as the Silver Studio.

西洋の商人や観光客にとって、型紙は純粋な日本のアートを安価に用いられる方法でした。その結果、多くの型紙は西洋の人々によって買い上げられていきました。それらはヨーロッパの美術館や美術学校、シルバースタジオなどのデザインメーカーによって既得されました。



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The Silver Studio Collection includes around four hundred Japanese katagami.

シルバースタジオコレクションには約400点の日本の型紙が包含されています。

1.



Textile by Arthur Silver for Liberty & Co, 1891 ST918.
リバティのためのアーサー・シルバー制作のテキスタイル 1891年 ST918

2.



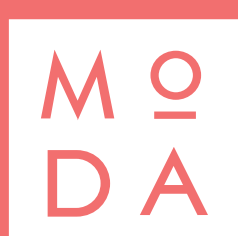
2. An aesthetic design for a dado wallpaper featuring squares containing peacock feathers and Japanese motifs, 1885, SD1507.
孔雀の羽と日本のモチーフを含む四角形を特徴とする、審美的なデザインの壁下部を覆う壁紙 1885年, SD1507

The stylised motifs and sinuous lines of the traditional katagami designs had a strong influence on Western design and decorative art, particularly Art Nouveau and Art Deco.

伝統的な型紙デザインの定型化されたモチーフと蛇行する線は、西洋のデザインや装飾アート、特にアールヌーボーやアールデコに強い影響を与えました。

Designers at the Silver Studio and elsewhere incorporated design motifs that they saw as Japanese into their work. Although they may not look so to a Japanese eye, this was a Western interpretation of Japanese design.

シルバースタジオや他のデザイナーは、日本的な視点としての仕事をデザインモチーフに取り入れました。それは日本人の視点に無い、日本のデザインの西洋的な解釈でした。



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What are Katagami?

‘Kata’ means cut design or pattern and ‘gami’ means paper.

Katagami are Japanese stencils that were originally used for applying patterns to kimono cloth. They are made of mulberry paper, and the designs are hand cut.



MoDA Katagami stencil K2.64
flying cranes amongst cloud



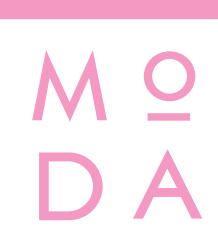
Keiko Nasu, Katagami apprentice.
Photographed by Mamiko Markham in Japan, 2017

When Japan opened up to Western visitors at the end of the nineteenth century, katagami were little valued, regarded as simply part of the textile printing process. Consequently, Westerners acquired them in large numbers. These found their way into European collections of both museums and art schools, and also textile firms such as the Silver Studio.

In the past decade, it has been recognised that katagami had an important relationship with, and impact on, art and design in the West.

In the same way, Western influences impacted katagami development and design. While katagami production continued into the twentieth century, industrial processes, labour costs and a move to the factory system led to a decline.

In Japan, the kimono industry has become sluggish and the work of katagami craftsmen is decreasing. The craft of katagami is now designated one of the Important Intangible Cultural Properties of Japan, its future survival overseen by the Association for the Preservation of Ise-Katagami.



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Mamiko Markham

Japanese Art & Craft

Teacher / Lecturer

Mamiko Markham was born in Kyoto, Japan, and grew up with katazome - dyeing fabrics using a resist paste applied through a stencil - from a young age. Her great grandfather was a katagami maker. She has taught Japanese art and craft for over 25 years in Japan, and the UK.

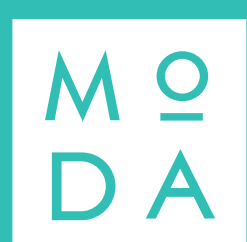
The main focus of Mamiko's research was to find out more about the history of the katagami in MoDA's collection. She used infrared photography to reveal the hidden calligraphic marks and stamps on many of the katagami stencils.

Mamiko travelled to Japan to meet experts to help her decipher the marks. She hoped to determine geographical origins, dates and makers of MoDA's katagami. She discovered that some of the katagami stencils in MoDA's collection date from the 1700s.

Mamiko's research has increased MoDA's knowledge of the origins, techniques and symbolism of the katagami in the Silver Studio collection. We hope to build on this research in the future.



Katagami maker stamp of Katayoshi. Oval stamp denotes 'second highest grade of quality'.



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Dr Alice Humphrey

Independent Researcher

Alice developed an interest in Japanese textiles and katagami through working on the collections held at ULITA (an archive of international textiles at Leeds University) and at MoDA. She has combined this with her doctoral research of analysing the mathematical structures underlying decorative motifs and patterns.

ULITA Exhibition publication



Alice was guest curator for an exhibition of katagami at ULITA in 2017 that looked at the techniques of making and using katagami, and explored its imagery. The accompanying publication embraces several related themes: katagami as an aesthetic tool; its design and production; as well as the social and cultural significance of the craft and its products.

Alice's research has focussed on identifying and cataloguing the different patterning methods used to create effects of shading, moiré and motion on katagami, drawing on MoDA's collection and those held in other museums as sources. She has identified seven main categories of tonal gradation patterning: pattern tone; comb; dotted; stripes; cross hatching; and contour tones.

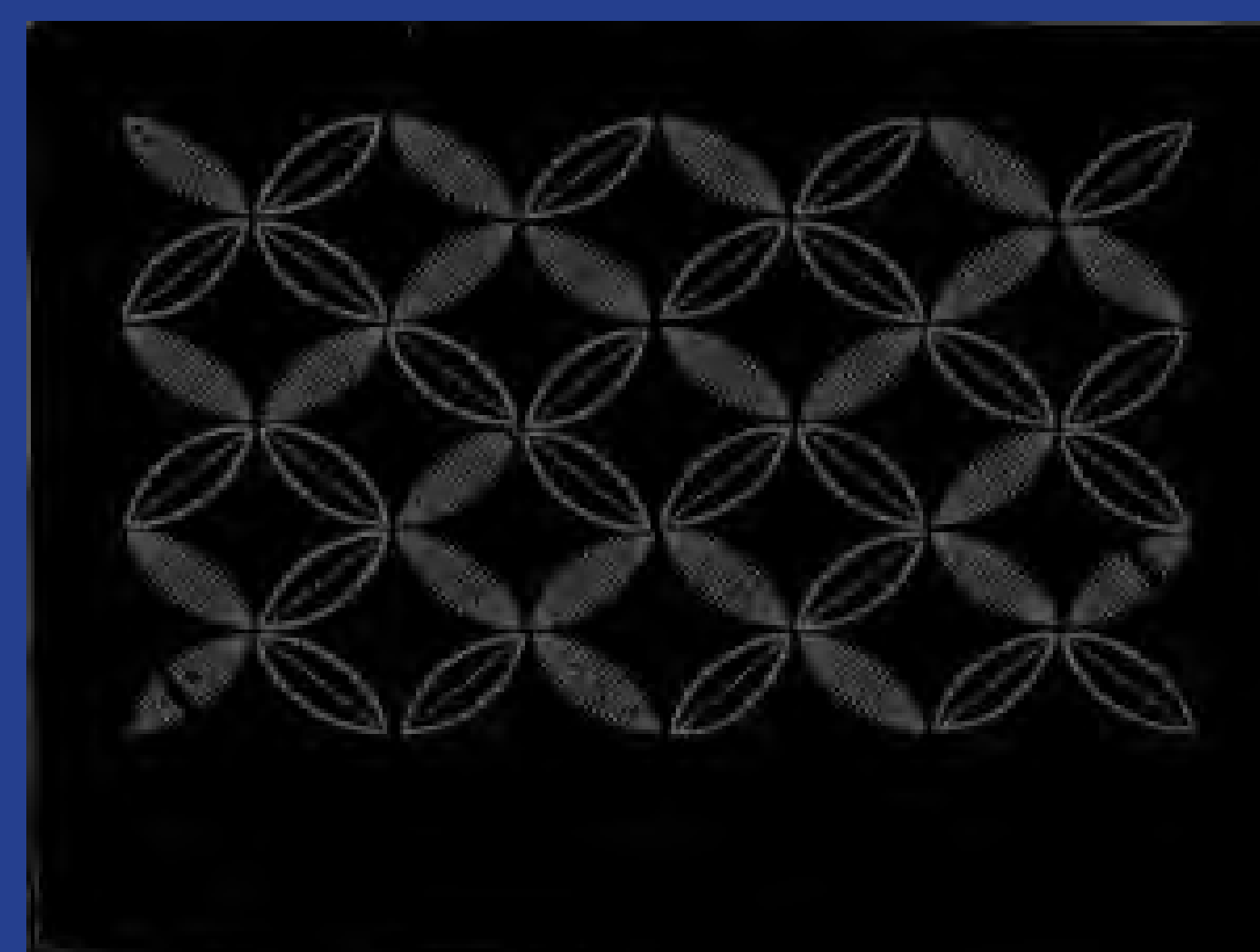
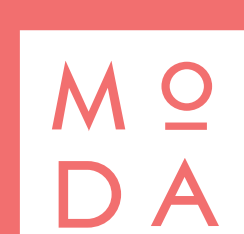


image showing dot patterning tonal range of katagami using the software package ImageJ

Alice has developed a pattern replication applet to allow viewers to interact with images and alter variables to observe the impact of pattern movement, scale and spacing on the perception of tonal range.



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Caroline Collinge

Designer/Maker/ Visual Artist

Caroline studied design for performance at Wimbledon School of Art and Trinity Laban Conservatoire of Music & Dance. She has designed for dance, opera and award-winning internationally shown films. She currently works independently as a designer/researcher and in partnership with architect Edmond Salter as Cabinet of Curiosity Studio exploring the crossover between architecture and the body.

Caroline drew upon her costume design/maker practice to bring the katagami collection to life through the design and making of a costume for a movement-based performance devised through her research findings.

Her research focused on how combining Japanese cut paper stencils with origami could generate new textile paper costumes that explored space, form and movement.



Caroline has produced an experimental dance film, titled 'Waves'. This features her unique paper costume made using origami techniques and laser-cut paper designs. Water and wave motifs are a common theme within katagami stencils, Japanese art and art nouveau art and design. The dance performance explored how costume can combine with the performer's movements to create a sequence of transformative forms originating from the costumed body.

The film is non-narrative and is mainly an audiovisual spectacle for the eye, celebrating colour and movement and supported by an accompanying soundscape.



Caroline also worked with students from the television department at Middlesex University to make a five-minute art documentary about the making of her film.



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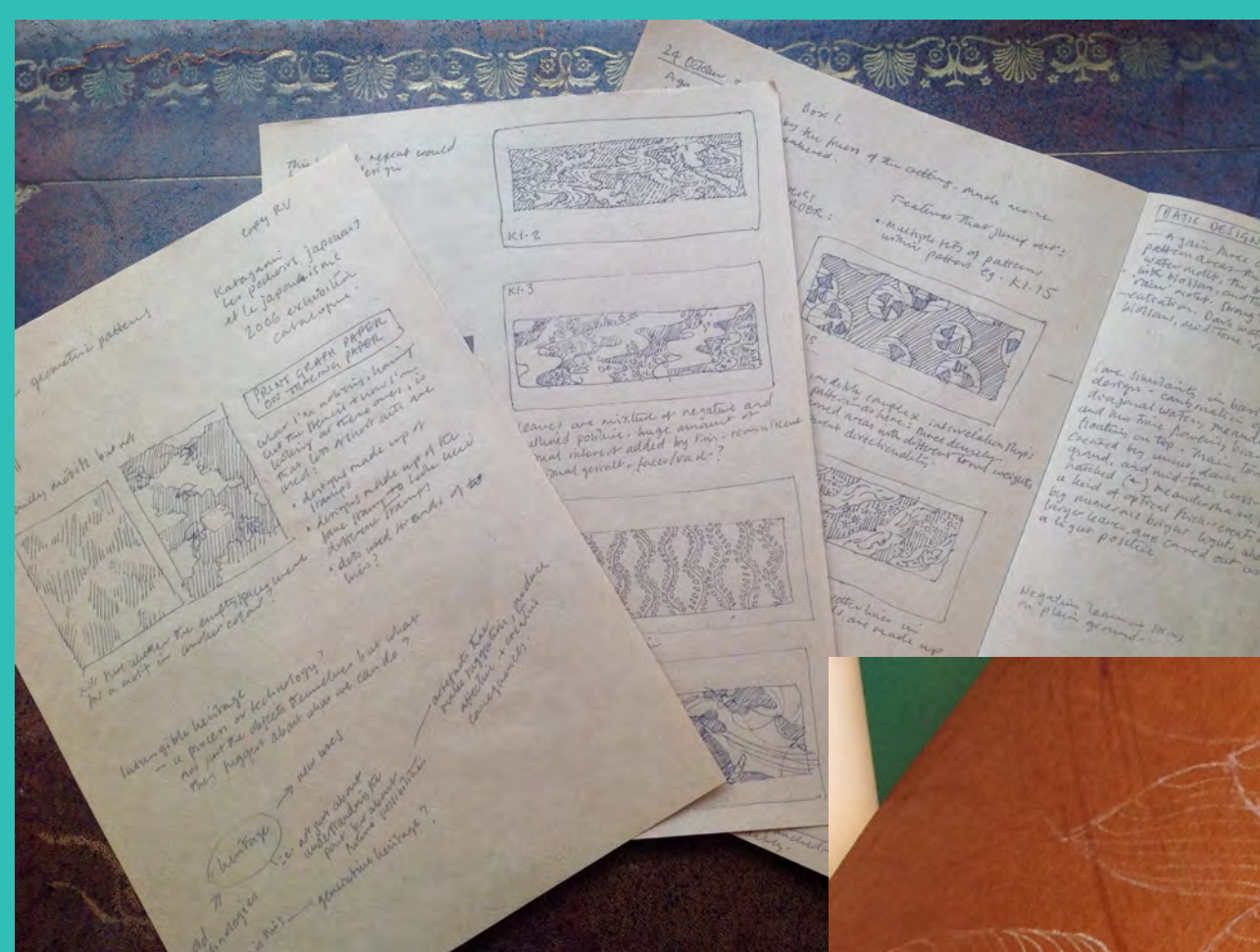
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Dr Sarah Desmarais

Crafts Researcher/Textile Designer Maker

Sarah is a textile designer maker, crafts researcher, arts facilitator and mindfulness-based psychotherapist. She is currently carrying out qualitative research with the National Alliance for Museums, Health & Wellbeing at University College London, and supervising doctoral research at the Royal College of Art.

Sarah focussed on the pedagogical potential of the katagami, with the aim of engaging students reflectively, critically and creatively with these artefacts. An important part of this was the self-reflective exploration of her experiences as a textile maker, and her use of slow, traditional processes.



Her research involved drawing the katagami at MoDA as an exercise in learning to see and printing textiles using traditional Japanese katazome techniques. Sarah noted both the technical challenges and discoveries involved during experimentation, and also the awareness and intentionality stimulated by katazome textile making. Sarah used her findings and research to design some workshops.

A group of Middlesex students from BA and MA Crafts cut their own stencils based on designs from MoDA's katagami, mixed a traditional rice paste to act as a 'resist', and dyed their fabrics using indigo. Not only did they learn new skills, they also reflected on the process of making and the ways in which the materials and techniques inform that process.

MoDA visitors attended a mindful drawing workshop facilitated by Sarah, which used drawing as a means of exploring the katagami stencils.



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This exhibition is the culmination of a research project called 'Katagami in practice: Japanese stencils in the Art School' funded by Arts Council England.

The katagami in the Silver Studio collection once inspired designers. Today they continue to inspire students, designers and artists at the Museum of Domestic Design and Architecture at Middlesex University.

Thank you to everyone who took part. We will continue to build on this research in the future.

For more details about the project activities, please see:
<https://moda.mdx.ac.uk/projects/katagami/>.

Research outputs will be shared on



at:
https://figshare.com/projects/Katagami_in_practice_Japanese_stencils_in_the_art_school/24037

Acknowledgments and further information



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